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ABSTRACT

This California Video Resource Project (CVRP) newsletter reports the activities of the all day Video Carousel program and other video events at the 1975 American Library Association conference held in San Francisco. Excerpts of talks on selections, acquisition, and utilization of video hardware and software is included. Several video tapes are reviewed. (DS)

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The Newsletter of the California Video Resource Project

number 5

July/August 1975

the CVRP at ALA, 1975

In its review issue of the ALA-San Francisco Conference, Library Journal commented on the all-day "Video Carrousel". "probably too long, but for video freaks all the time will be covered." They were right, it was too long, not for the "freaks" (which isn't a term of endearment around here) who came and stayed all day, but rather for the CVRP staff which was responsible for this all-day effort. In addition to planning programs on three other days. Successful; we felt, but exhausting!

Now that I've gotten that off my chest, let me explain how this ALA-San Francisco conference issue of ours is being done. For those of you who were not here, there was no video at the conference this year, almost all of it the result of our staff's efforts, with a little help from our friends." I've also asked friends to help out by reporting on the conference and giving us some impartial "evaluative" coverage of the video events. Since I asked for "impartial," that is what I got, and my commitment to editorial honesty means that I am printing articles essentially as they were received, in their style but not for point of view. Consequently, there are some with which we do not agree. Regardless, my thanks to all of our guest writers. You are all the stars of this issue.

Everybody gets to be calendar-happy at ALA. If you don't have one you'll go mad, trying to remember what it's when and where. Since for months afterwards I remember ALA week in reference to my calendar, I have arranged our reporting in an "ALA-San Francisco Video Event Calendar." Those of you who were there should remember where you were and what you were doing, whether you were videoing or not. Those of you who were not there should turn to page 3 and begin!

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ALA

san francisco

video events

calendar

monday

June 30, 1975 ☐ ☐ ☐

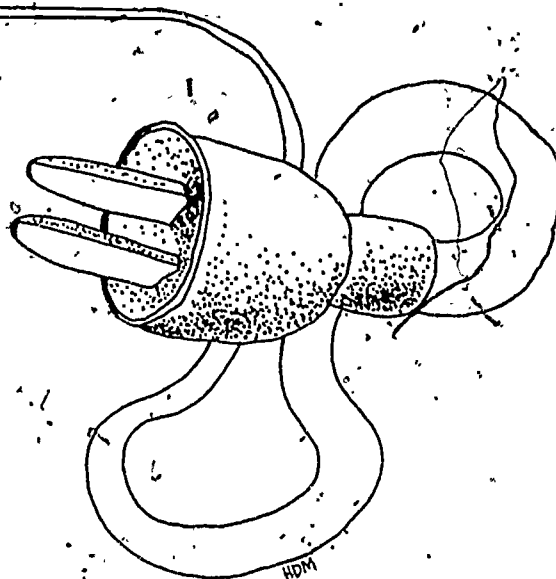
2:00 - 4:00 p.m.

St. Francis Hotel

GETTING STARTED

ALA-San Francisco was a landmark conference for us "video people." Obscured by the swirling masses of attendees (11,600) and the hundreds of meetings, the creation of a brand new unit of the Association took place: the Video and Cable Communications Section (VCCS; hereinafter called "vicks") was born to the computer-nik Information Science and Automation Division (ISAD). VCCS will be the official ALA unit to deal with video and cable television, if not henceforth and forevermore, at least in the foreseeable future.

At the initial meeting of this unit, the Rev. George Conklin of the Pacific School of Religion gave a brief but telling justification for this newest area of library concern. He dramatized the fact that Americans no longer rely primarily upon books for education and entertainment. In fact, he said, "most people spend enormous amounts of time (six to seven hours per day) watching television! They only read books an average of several hours per year." Even more startling is that, according



to the Roper Report of the Television Information Office in Washington, D.C., people now give more credence to television information than to newspapers and magazines combined.

In the light of this presentation, it is no wonder that attending participants quickly adopted a prepared set of by-laws (non-sexist language supplied by Lee Olivier Lourea, of course) and elected new officers. Leading the new section out of the wilderness will be:

Chair:

ROBERTO ESTEVES, CVRP

Vice-Chair/Chair-Elect:

KANDY BRANDT, Madison Public Library

Secretary:

LARRY DICKTER, Cable Television Information Center

Executive Board:

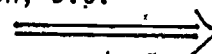
EMMA COHEN, New York Public Library

LORETA TIEMANN, Lincoln City (NE) Public Library.

Out of this "birthing" meeting were created four committees and several sub-committees. Anyone interested in working on these committees should contact the chairpeople directly. They are:

Legislation and Regulation:

LARRY MOLUMBY, Washington, D.C. Public Library.



They will monitor the legal and regulatory development of cable communications. Their present activities include an immediate study of pending copyright legislation and the monitoring of FCC rulemakings.

Technical Developments:

DON ROBERTS, Hennepin County (MN) Library.

They will analyze and track technical developments. A directory of resource people is already underway. They also have plans to develop recommendations for hardware as well as the technical specifications for creating building spaces and media vans for video.

Program Planning:

MARY FELDSTEIN, c/o Emma Cohn, New York Public Library

KINNEY LITTLEFIELD, Port Washington (NY) Public Library

Plans are under way for a 1976 pre-conference in Chicago dealing with administrative concerns in establishing and operating video/cable projects. (Let the co-chairpeople know what you would like covered in this special pre-conference institute.)

Exchange and Distribution:

MARY BOBINSKI, Amherst (NY) Public Library

GAIL WHITNEY, Camarillo, CA

In addition to updating a survey of libraries involved in video and cable, this committee and its two sub-committees, Exchange and Bibliographic Control, will be seeking the best way to operate a video exchange and to report library holdings for exchange.

VCCS is young, enthusiastic and needs lots of help to get it on the right track. If you have any ideas, or want any information that must be compiled or formulated nationally, let me or any of the appropriate committee chairpeople know. We hope to hear from you.

Robert Roberts

tuesday

July 1, 1975 ☐ ☐ ☐

2:00 - 6:00 p.m.

Hyatt Union Square Hotel

VIDEO PRODUCTION WORKSHOPS: 1, 2, + 3

WORKSHOP 1

There was much data crammed into a very informative two hours run by Frank Moakley, Director of the Audio-Visual Center of San Francisco State University. Key points included:

- Define your program before expanding or acquiring equipment.
- Buy equipment with multiple capability.
- Videotapes should be stored vertically. Tapes should not be exposed to heat or sun. They will also be affected by magnetic fields, as for example; the 3M detection system used in libraries or the magnetic systems used at airports.
- Consider the possibility of co-operative media buying with other libraries or educational agencies in your area. A jurisdiction may buy a license to duplicate tapes, rather than buy all original tapes from a dealer.
- It is recommended that a quality control preview be done on all purchased tapes to evaluate technical quality before paying for them.
- A 16mm film has an average playback of 100-125 times. A videotape can be played back approximately 3,000 times.
- Cables and connectors are extremely expensive and are very fragile. It is recommended that one always buy a full extra set of cables. They cost approximately \$12.00 per foot.
- Maintenance staff is recommended.

An electronic technician usually earns \$12,000 to \$14,000 per year plus another \$10,000 to \$15,000 for test equipment. Other possibilities are to negotiate a service contract with a private firm or a local college or university.

Mylar is better videotape than acetate; it is stronger and lasts longer.

One way to protect equipment from theft is to "hot-wire" it. Always place equipment away from building exits.

There should be a log book for equipment listing the maintenance, cleaning, down-time, cost, warranty work, etc., for each piece of video equipment, to give you an accurate record of its reliability. Establish this log immediately upon acquisition.

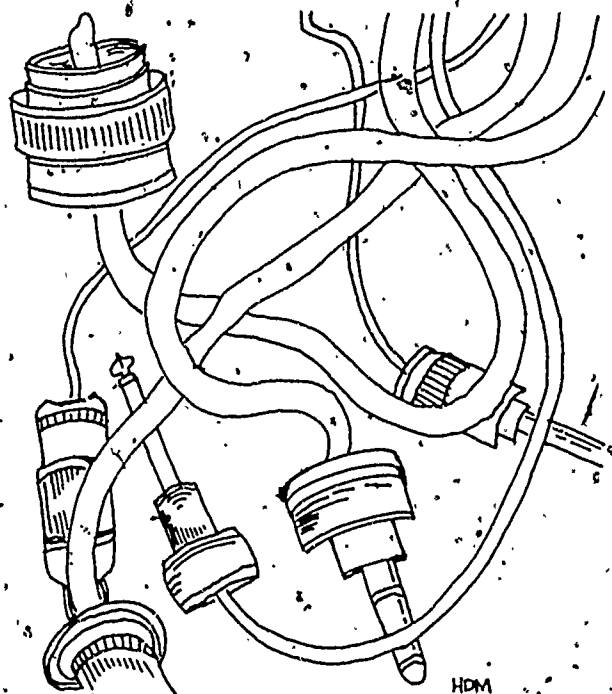
In summary, the technology moves so fast that this report may well be out of date in six months, so keep on top!

DAWN PANASENKO
Sacramento, CA

WORKSHOP 2

The Elementary Video Production workshop was presented by two knowledgeable videomakers, Joel Hermann of San Francisco and Bruce Hurn of Videospace in Berkeley. The workshop consisted primarily of the advantages and disadvantages of the portapak vs. studio camera production. Within each category the speakers covered general rules (e.g., types of microphones and general audio techniques) as well as specific problems (e.g., brightness and contrast controls on a studio camera affect only the viewfinder not the recording).

While the lecturers obviously had a wealth of information to share with the audience, this viewer felt some frustration resulting from the lack of organization in their presentation of materials, in addition to a lack of continuity, with each speaker changing



the subject and focus frequently.

Mention was made of some of the hazards to watch for when using a portapak. These include, but are not limited to: proper threading of the tape; availability of spare batteries; avoidance of bright light sources to prevent burns on the camera's vidicon tube; keeping the lens closed and using the lens cover; and using headphones to check audio input level.

There were many other equally valuable bits of information contained in this workshop, but it would have benefited from a more organized flow of information.

ROBERT WALL

Deputy Director of Library
Administration

Sacramento City-County Library

ERRATA: During this workshop a handout, "The Care and Feeding of Your Portapak," was distributed to attendees. This handout was incorrectly attributed to Bruce Hurn of Videospace and me. Credit for the origination of this material should have been given to Allan Shulman of Media Metrics (Oakland CA.) with additions and revisions by me. My apologies to Mr. Shulman. -cs-

WORKSHOP 3

Craig Schiller of the CVRP; and Dick Switzer of Television Associates (Mt. View) co-chaired the most advanced workshop. The presentation was well-coordinated and the information flow smooth and accurate; questions were welcomed.

Sony equipment was used in the demonstrations, although the various pieces were compared throughout the session to similar Panasonic equipment. Sony's new 8650 vertical interval editor was shown and its superior features explained. Methods of editing---in-camera, live multiple-camera, and electronic---were covered. Electronic editing was reviewed in depth, including both the stop-watch and back-spacing scale methods (the latter available in Radical Software, Vol. 2, #1, 10/72). The icing on the cake was an actual demonstration of the new Sony VO-2850, a 3/4" cassette, automatic digital editor: pre-roll, roll, and edit features are automated---no more guesswork!

In all, this was a satisfying workshop with good information. If video activities at ALA 1976 improve as much as this year's did over ALA 1974, libraries into video will benefit greatly.

KATHY GUNNING
Audiovisual Librarian
Sacramento City/County Library

wednesday

July 2, 1975 ☐ ☐ ☐

9:00 a.m. - 8:00 p.m.
San Francisco Public Library
VIDEO CAROUSEL

9:15 "Acquiring Videotapes"

Ken Winslow, Associate Director of the Public Television Library in Washington, D.C., provided an overview of his specialty, "Acquiring Videotapes," to a standing-room only audience. Ken's experience and expertise make him one

of the most respected sources of information in the video distribution field, and he took this opportunity to distribute the first copies of his Video Program Source Guide for Librarians. The 300 entries were selected by him as representative of a wide range of sources and fee arrangements for a variety of formal and informal educational uses. Of special interest is his brief but concise bibliographic format, which though it includes all information necessary to a potential program user is not unwieldy. His sources were drawn from commercial distributors, television stations, government agencies, private companies, educational institutions, and library agencies. (For your free copy contact the California Video Resource Project.)

Ken provided a brief but comprehensive introduction to the video programming field, including a prediction that videodiscs should be on the market next year and will be a necessary part of all decisions on collecting video materials by 1980. (Ed. note: see Marsha Dolby's report on videodiscs in this issue for a different point of view.)

At present, though, video programs come from six general sources:

1. Television Broadcasters: including NBC (distributed by Films, Inc.); Videotape Network; CBS News; Public Broadcasting System (through local arrangements); and local stations.
2. Custom Materials: created for a special purpose, as for example, within a business or a hospital; not originally intended for distribution on a wide scale.
3. After-market Materials: created for a specific distribution but available generally; e.g., Great Plains National Television Library.
4. Speculative Programming: created for no specific user, but deemed potentially salable or rentable.

5. Community Groups: locally originated but may be of broader interest.

6. Video Format of Film Original: most film distributors have added this option.

Ken sees video programming produced by these sources as "product" television (broadcasting), "process" television (social issues, personal, do-it-yourself), and "functional" or "tutorial" television (interactive). It is this last category which he predicts will be the big field of interest in the future.

Based on his years of experience, he made these recommendations for video program users:

1. When obtaining a program, make your request to the level closest to the producer of the program for lowest costs and most liberal rights.
2. Great expense is incurred by the video distributor in trying to find markets; if we can help locate users the charges will go down.
3. The video format of a program should cost less than the film format. Videodisc format costs so much less than other formats that distributors don't want it to compete with their other formats yet.
4. You are buying a license to use a videotape when you rent or buy one. Be certain to read and understand the rights you have been granted for your distribution: is it for single classroom use only, for closed-circuit, cable transmission, broadcast, etc.?

KANDY BRANDT
Coordinator
Wisconsin Public Library Video Program
Madison WI

10:30 "Copyright"

The issue of copyright as it specifically pertains to library video uses was discussed by a panel with a variety of backgrounds: Barbara Ringer, Register of Copyright, Library of Congress; William North, Attorney, American Library Association; Frank Norwood, Joint Council on Educational Telecommunications; and Ken Winslow, Public Television Library. Ringer laid the framework for a history of copyright of nonprint materials, and pointed out how confused the progress has been, from photographs to motion pictures to videotapes. She indicated that the Library of Congress sees videotapes as part audio recording and part motion picture. Her point of view was that copyright is necessary to protect the rights of creators, so therefore we shouldn't grumble or we will lose one of our country's basic freedoms.

North basically reiterated the position he has been taking before the Congressional hearings on libraries and copyright: a librarian's greatest objective is access to information. The Constitution invoked copyright, he said, "to promote progress of science and the useful arts." We are experiencing an increase in information, a greater need for access, and at the same time more control of access. Difficulties in finding the copyright holder, refusal of the copyright holder to give permission for duplication, excessive charges for duplication rights, and the practice of holding requests for single library copies until large orders have been filled--all of these deny access to libraries and their users. He was disappointed that the ALA Legislative Copyright Committee has received no input from audiovisual people, saying it is important that the Committee knows what powers over copyright media librarians need to do their work.

Speaking from an educational orientation, Frank Norwood stressed the

schools' need for access to video programs other than those created for instructional television. "The schools don't want them free", he said, "but obtaining access is so difficult that access doesn't really exist presently." A compulsory licensing system is being discussed for public broadcasters, but no central distribution organization exists for most media royalties. Norwood also suggested that we can't continue to refer to "those" people who bind us with their copyrights: "We are becoming producers. Just as literacy means reading and writing, visual literacy means viewing and creating visual materials. We all have a part in this."

Ken Winslow noted that the inclusion of only the name and date on copyright listings is woefully inadequate: we need access to the copyright holders in a more practical way. If we have to call numbers to book motel rooms and a hundred other services, why not a toll number to locate the holder of a copyright? The requestor could then send in the amount necessary and receive an authorization sticker for the copy of the videotape made. Payment could be via some kind of credit card/computer technology. North mentioned that the technology exists to establish this kind of system, but there is no agreement on a philosophy of charges to be made.

Ringer mentioned that West Germany is experimenting with a surcharge on the purchase price of audio taping recorders assuming that some bootlegging will be done. These payments go into an ASCAP-like organization for distribution to members. It was also mentioned that a Los Angeles video distribution firm has succeeded in encoding an electrical signal on their videotape copies which prevents any dubbing of the tape, eliminating unauthorized copying. Since the technology to overcome this encoding will be public knowledge soon after the release of the process, we are still faced with the problems of access to copyright information as well

as duplication rights. (Ed. Note: For a more complete discussion of Barbara Ringer's comments, see Videoplay Report, July 28, 1975.)

KANDY BRANDT

Coordinator

Wisconsin Public Library Video Program
Madison WI

11:45 "Videodiscs"

All my illusions were shattered by the session of "Videodiscs, Phonograph of the Future," by Robert Pfannkuch of Bell and Howell! According to Mr. Pfannkuch everything about the videodisc is uncertain---when it will be on the market, how much the players and the discs will cost, how serviceable the equipment will be, or any other specific details.

What is known, he said, is that two companies have committed themselves to delivering a videodisc in this country in different, incompatible formats, which is where the problems begin.

The RCA plan involves an electronically stored signal which is picked up by a needle from grooves in the disc. The discs would apparently store thirty minutes of information on each side. RCA's "current public posture," Mr. Pfannkuch said, "is that they will decide whether to continue the project in December of 1975."

MCA-Phillips, on the other hand, wants to offer a system which uses a laser beam to read information on the disc, thus allowing the user to stop the frame if desired and to eliminate wear caused by friction from the needle-in-the-groove technique. The discs would probably be single-sided and would produce 30 - 40 minutes of information each.

MCA's projection is that they will have SOME units available in SOME cities by December 1976, but apparently they are not yet ready to tell us how many and where.

There is one area in which the two companies seem to agree, at least in general. Both RCA and MCA-Phillips are aiming for a player-cost target of around \$500 and a disc cost of under \$10, which is not really much help when you consider that there is no agreement on the production quantity necessary to meet these cost targets.

What was most interesting to me was the information that the videodisc format is not suitable for production, since cost efficiency would require a minimum of about 500 copies. It is instead a distribution technology aimed at the individual viewer and the home market.

I found Mr. Pfannkuch's discussion to be like his subject---confusing and difficult to follow, somewhat reminiscent of a salesperson who is not sure what is being sold. (I found a much clearer description of the MCA-Phillips plan in the May-June issue of Film News when I returned from ALA.)

So where does all of this leave libraries? If you're into doing your own productions for cable or other distribution to a mass audience, it seems to leave you nowhere. If you're into building a collection of software for patron viewing, it leaves you ready to budget no one knows how much for no one knows what kind of equipment at a future time which no one can pinpoint. And even then, no one knows whether anyone will want to use it. Good Luck!

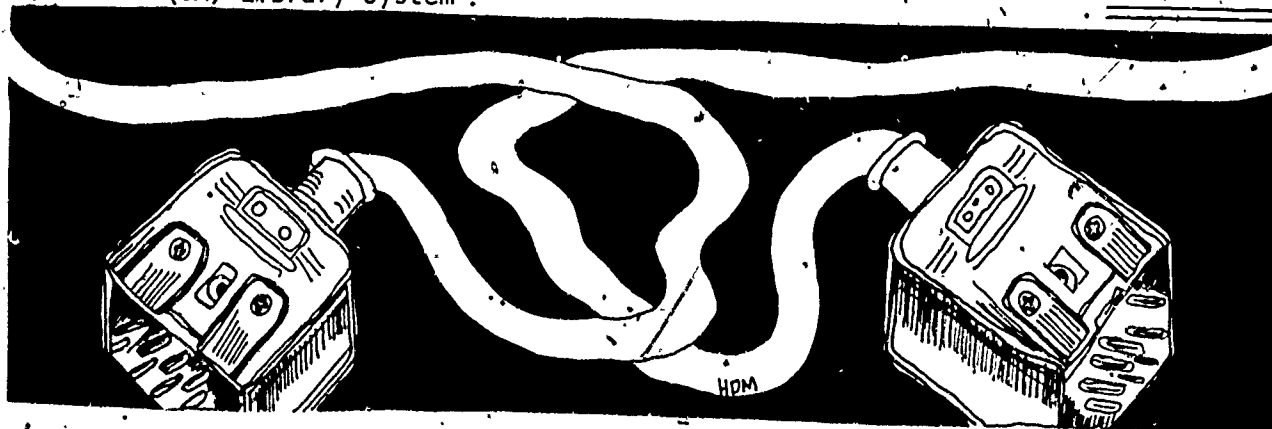
MARSHA DOLBY
Coordinator, Public Information
Kern Co (CA) Library System

Marsha's frustration is understandable, and is shared by many people in industry and education. In all fairness, though, it should be noted that all new products resulting from new technology go through the same delays and uncertainties. Recent examples of this inevitability are the videocassette format (do you remember when we first started hearing about "home video-cassettes"?) and the new portable color gear. Not to mention products such as the EVR system (the Edsel of modern media). I also must personally disagree with Marsha: I though Bob Pfannkuch made a clear and lucid presentation of a very complex subject. If you didn't attend this session, you can get an idea of his talk by reading the July, 1975 issue of Educational and Industrial Television in which he has authored an article on the same topic. -es-

2:00 "Cable Franchising"

About fifty people attended the panel discussion on cable television franchising procedures chaired by Roberto Esteves, Director of the California Video Resource Project. Other panelists included Ellen Roberts, San Francisco Cable Television Task Force member and former employee of the Cable Television Information Center, Washington, D.C.; and Bonnie Engel, CATV Task Force Coordinator in San Francisco.

Each participant talked from five to ten minutes about the library's role in the cable television franchising process on a local level. Roberto



discussed the SFPL's involvement with the re-negotiation of the city's cable franchise, due in March, 1977. Ms. Roberts talked more generally about what libraries can do to help local legislators in the negotiating process for new or revised franchises. Ms. Engel urged the librarians to inform themselves on cable issues in order to participate in video and cable activities. Libraries have many options open to them, ranging from collecting community-produced videotapes to housing the municipal access channel.

The meeting was then turned over to the audience for questions. The inquiries revealed most of the attendees knew quite a bit about cable television and the significance of the library as an information resource. Most of the questions pertained to ways libraries could take a more active role in video and cable production, videotape collection, and participation in the franchising process itself.

BONNIE ENGEL
Coordinator,
SF Cable Television Task Force

3:15 "Planning a Production"

For those of us involved in actual program production, Craig's presentation was both informative and reassuring. Who among you has not gone on location and found the electrical outlets 45 miles away from where you're shooting, or discovered the microphone you expertly placed at the podium is useless because the speaker spends all his/her time at the easel on the other side of the speaker's platform? It's comforting to know everybody screws up now and then, and from some of the horror stories Craig told, a lot worse than we do.

His talk centered mainly on the importance of thorough planning before any production, big or small. It was filled with good solid suggestions on

organization, many as obvious-sounding as: scheduling on a calendar so everyone knows what's happening and when; surveying the shooting site ahead of time; speaking with the person running the event you intend to shoot, and finding out where you're going to park your car with all the gear in it. It's surprising how often mundane considerations such as these are overlooked.

In short, the idea is plan ahead---it can save you a lot of grief and time in the editing room.

MIKE FERRERO
Video Production Specialist
Cable TV Outreach Project
San Jose (CA) Public Library

4:30 "Programming Your Own CATV Channel"

As Tom Ledbetter put it, "Tulsa City-County Library must be the Rockefeller Center of cable television." Tom is program director for the Tulsa government access channel which is located in and run by the Tulsa City-County Library. He does programming for all city-county departments including the library with a 1/2" color tv studio and a staff of five. All on-location material is super-8, 16mm, or 35mm film-originated because he wanted color when there was no available color portapak. His first-year budget was \$150,000!

Tom showed a sampler of the local government channel programs. Ten are shown per day, seven days a week. He uses what he calls a "vertical-horizontal rotation schedule" which demands five new programs a week.

With so much programming necessary it was interesting to contrast Tom Ledbetter's production approach with that of Craig Schiller, CVRP's production specialist. Schiller takes more of an "artist with a camera" approach to video, emphasizing careful planning and extensive editing to achieve the final product. Ledbetter prefers to avoid editing if possible, and emphasizes the

old live television process, planning the entire program in advance and then going straight through to completion on the final take. (Ed. Note: These differences in approach are probably due more to the different types of facilities available to Tom and Craig, than to philosophical disagreement.)

Both approaches seem to have merit and a library developing its video production resources would do well to consider each in light of its own particular needs.

MIKE FERRERO
Video Production Specialist
Cable TV Outreach Project
San Jose Public Library

thursday

July 3, 1975 □ □ □

9:00 a.m. -- 1:00 p.m.

San Francisco Public Library
OPEN VIEWING

Despite often-voiced librarian demand to see library-produced videotapes, few conference goers attended the all-morning "Video Projections" held in the Lurie Room of SFPL's Main Library. Video from around the country was shown, plus "home-grown" programs like the CVRP's "Soapbox Derby" (see review in this issue) and "Spirit of '76", a tape of SFPL City Librarian Kevin Starr's budget presentation.

Madison (WI) Public Library tapes included "R.C. Kids" which was produced by Madison-area children and "Madison Community Access," a video proposal for a public access facility.

Alameda County (CA) contributed its numerous yet right-on view of library reference desk work in "Public Desk Etiquette."

The John Cotton Dana Award-winner, "The Adventures of the Removed Library" (reviewed in this issue) demonstrated creative use of video in publicizing

Timberland (WA) Regional Library services. Grady Zimmerman of Vacaville (CA) Public Library showed "Once Upon a Storyteller," one of a series of children's story-telling training tapes produced by the University of California at Davis, Extension Service.

San Jose (CA) Public Library was represented by a sampler of their weekly cable show, "This Weekend," and Rockford, IL brought along their tape, "Nils Meets Dixon" for last-minute insertion into the program.

The proliferation of library-produced tapes has been impressive since last year when few were available. By next year's conference in Chicago, we expect a core of quality library-produced video will emerge to be featured as part of the conference's video programming. We'll try to keep you informed of any we locate in the interim, and we hope you'll let us know if you have any to share with our readers through the PP. -re-

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THANKS TO THE VOLUNTEERS:

Allan Babbitt
Fred Hill
Will Hoover
Stu Lefkowitz
Michael Markowitz
Carol Shannon
Karen Spencer
Sherry Stern

I noticed at the equipment workshops during of you who are less familiar with the equ used video hardware. Since Sony and Panaso I have limited the list to a comparison of list is only to give you an idea of the ba

| SONY MODEL # | PANASONIC MODEL # | DESCRIPTION |
|-----------------|----------------------|--|
| AV-3400 | NV-3082 | The basic portapak. Includes camera, Pana |
| AV-8400 | NV-3085 | Color portapak (b&w w/o optional color mo |
| AVC-3450 | ----- | New b&w portapak camera. (Sony only) Ligh |
| AV-3600 | NV-3020 | Basic, open-reel recorder/playback VTR. |
| AV-3650 | NV-3020SD | First generation editors (assembly edits |
| ----- | NV-3130 | First decent 1" editor. Color. Assembly, v |
| AV-8600 | NV-3120 | Basic open-reel record/playback color VTR |
| AV-8650 | NV-3160 | Current top-of-the-line editors. Sony's and do assembly, video/audio insert, vid |
| VP-1000 | NV-2110M | 3/4" videocassette <u>player only</u> . Discont |
| VO-1600 | NV-2120 | 3/4" videocassette player/recorder. Built |
| VO-1800 | ----- | 3/4" videocassette player/recorder. No tu |
| ----- | NV-2125 | 3/4" videocassette player/recorder. Pana modes. (also is solenoid-operated, thus |
| VO-2850 | ----- | The new Sony editing VCR. Does about eve a slang term for Sony automatic program of <u>two</u> 2850's and the RS-400 control box |
| DXC-1600 | ----- | Sony portable color camera (includes CC |
| VO-3800 | ----- | Sony portable videocassette recorder. 2 |
| BP-20 | ----- | Internal battery for Sony portable VTR a |
| BP-30 | ----- | External battery for Sony portable VTR a |
| EV-635A | ----- | Electrovoice microphone. Best omnidirec |

BREAKING THE CODE: Explanation of mode

CV - First generation Sony equipme
AV - All Sony open-reel VTRs on E
VO - Sony videocassette recorders
NV - All Panasonic 1" and 3/4" ge

during ALA that we were throwing a lot of model numbers around. For those of the equipment than we are, here's a short key to some of the most commonly used Panasonic are the brands of $\frac{1}{2}$ " gear most widely purchased in this country, reason of them. There are differences in features between the two brands. This is the basic equivalencies without detailing features. Check them before buying.

Panasonic model color-capable with optional color module. 30min capacity.

(color module). Incl. b&w camera. Panasonic is 2nd generation. 30min capacity.

Lighter and has 50 more lines of resolution.

Black TR. b&w

(only edits only). b&w Capstan servo. Bad editors.

video/audio insert; audio insert (no video only insert). Capstan servo.

color VTR. Discontinued by both manufacturers.

Sony's is very good; I haven't seen Panasonic's. Both are color, capstan servo user, video-only insert and audio-only insert type edits.

Discontinued by both manufacturers, but still available. Color.

Built-in VHF/UHF tuner. Both models discontinued, replaced by models below.

No tuner. Sony replacement for V0-1600 (external tuner/timer available.)

Panasonic update of NV-2120. Built-in tuner, auto-search and auto-repeat (thus has remote-control option.)

about everything a "low-cost" editor can do. [The "2850" designation is becoming a programming ("computer") editing set-up. Actually, the complete set-up consists of control box (plus monitors, etc.)]

includes CCU and AC adaptor.)

20min capacity.

VTR and VCR (30min life).

VTR and VCR (3hr life).

omnidirectional mic for most applications. Highly shock resistant.

of model number prefixes for $\frac{1}{2}$ " equipment:

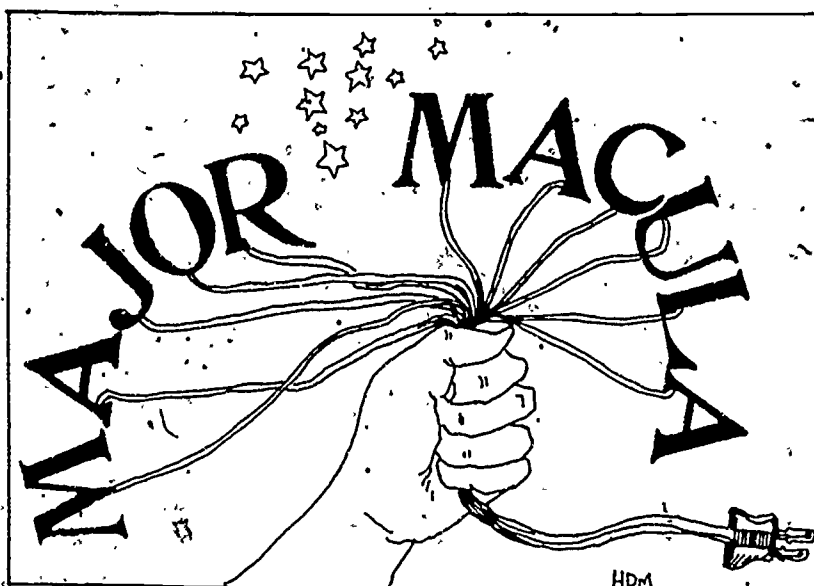
equipment. Non-EIAJ standard. Not compatible with any current video gear.

on EIAJ standard.

orders (VP = player only)

" gear.

TECHNO-SPHERE



ON TIME-BASE CORRECTORS

In response to numerous questions that have been asked of me lately, this issue's column is devoted to a brief discussion of time-base correctors. (For a much more detailed explanation of TBCs, including a directory of current models, see the August, 1974 issue of Educational and Industrial Television.)

Those of you who have been frustrated by your inability to broadcast or to cablecast your best programs---the cable operator said it couldn't be done, right?---have been hearing about time-base correctors and now suspect maybe it can be done. You're correct---maybe it can be.

TBC's are not new---they have been around since the middle 1950's. What's new is the TBC's ability to correct the output of a low-cost (i.e. helical-scan) videotape recorder.

All videotape recorders essentially deal with three types of information: a video signal, an audio signal, and a sync signal. The sync information is what tells the VTR how to correctly record the video signal, and relay this information during playback to the monitor, so the monitor knows how to reconstruct the video signal to reappear on the screen as closely as possible to what the camera originally saw.

Why correct time-base errors? To bring a sync signal as close as possible to the FCC standard. Tapes with uncorrected sync signals cannot legally be broadcast because they do not meet the FCC standards. And they usually cannot be cablecast or mass-duplicated because they lack electronic stability. Dubbing up to other formats (1 1/2" to 1" or 2") is also difficult or impossible without time-base error correction.

A television signal that deviates too much from the standard is illegal to broadcast because it is too unstable. This instability causes various kinds of picture distortion during transmission (via air or cable) or duplication. The greater the instability (deviation from the standard) the more distortion, which appears most frequently in the form of picture break-up, flagging, and/or rolling.

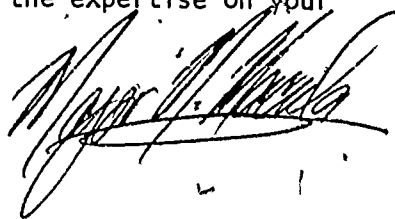
What does a TBC do? It corrects the sync frequencies and their timing relationships to one another. A time-base corrector, however, is not a magic box ---it can only correct for a certain range of errors. How much a time-base corrector can "fix" is known as its "correction range," or "window." Different types of TBC's have greater or smaller windows, depending on their design and presumed function.

Half-inch is inherently an unstable tape format. This means a TBC with a large window is required to successfully correct the 1/2" signal, and even then the signal must have been carefully recorded on equipment in good working order. There is no TBC on the market that can correct a tape which has been poorly recorded (e.g. a tape made on a portapak with a weak battery).

The price of a TBC varies with how much it is expected to do. Since correcting 1/2" tape signals is tough, TBCs which can do the job are expensive (around \$12,000, currently). And again, they only work if your original tape has decent signals (by 1/2" standards) to begin with. Also be aware that a TBC only operates on the sync signal. It will not cure bad video signals, bad contrast, out-of-focus shots, or poor audio.

Another disadvantage to libraries is that TBCs require associated monitoring equipment to work efficiently, which costs additional money. Furthermore, TBC's take time to adjust properly --- correcting a tape usually must be done scene by scene.

In short, TBCs are really not yet feasible for most library set-ups, purely on a time/money basis. And they may not always work on your tapes. But if you have a big cable-casting project in the offing or are going to be doing a great deal of duplication of edited tapes, you should seriously consider allowing part of your budget for post-production services at a nearby facility which has a TBC. It will probably be cheaper and easier for you to rent time-base correction services than to acquire the gear and the expertise on your own.



Our Disaster

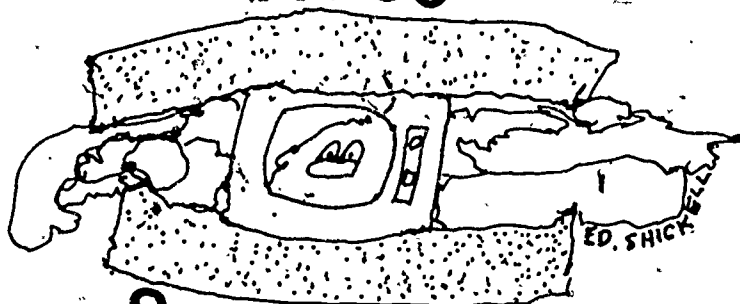
It was a disaster right from the beginning. By five to seven that evening in the Lurie Room of the Main Library we knew something had gone wrong. Nobody was there! We had expected a crowd and had carefully worked out the logistics for handling a mob of people, stumbling over themselves and us in their eagerness to be videotaped asking questions of the candidates for the upcoming (in November) San Francisco Mayoral race. That was our first mistake. It was only May 30th, and we had naively assumed that the citizens of "The City" would have the political consciousness to be excited about an election that was five months away. They stayed home in droves!

Adding insult to injury, most of those twenty or so who did show up were intimidated by the color studio set-up we had arranged and wouldn't go in front of the camera; had strong objections to talking to the candidates via video instead of person-to-person; or objected to our editing and/or condensing their remarks.

We had planned a two-part program: the first part was to be the May 30th session when we would tape the citizens asking whatever questions they wanted of the five participating candidates. We would edit these to avoid duplication, for clarity, etc., and show the edited version to the candidates, whose responses would also be videotaped. June 20th was to be Part II of "Political Feedback," when a composite tape of the public's questions and the candidates responses were to be shown.

Needless to say, June 20th came and went without this ever happening--- Part II was cancelled. We are going to try again in the fall, closer to election time. This time we will take to the streets seeking citizen participation, and, sadder but wiser, are hoping for the best. We'll let you know what happens. -lol-

Video



Sandwiches

San Francisco is an exciting place at lunchtime: Brown Bag Opera, S.F. Mime Troup performances in the parks. Now its even more exciting: "Video Sandwiches" were created in May, and patrons of the Main Library have had the opportunity to see some of our videotape collection while they eat their noontime lunches in the Lurie Room of SFPL's Main Library.

On May 8th, forty-five people saw "The Lord of the Universe," (reviewed in PP #4) a look at the Guru Maharaji Ji produced by TVTV. Eleven viewers attended the May 22nd program featuring Stephen Fisher's Emmy Award-winning look at the Bay Area's burgeoning pet population, "Our Pets Are Dying" (reviewed in PP #2). The second part of this double-bill was Dick Dillman's "The Wreck of the Juno" (see PP #1), which documents an effort to salvage a sailboat beached in San Mateo County.

After our May experiments came the June ALA convention plus our cable tv production (which we will report on in the next issue). We gratefully decided to forego "Video Sandwiches" for that month. Booking the Lurie Room also turned out to be a problem, which we have solved by scheduling our viewings for the first and third Mondays of each month, starting in July.

On July 7th, an audience of 31 saw "Adland," a fun look at how TV commercials are made, produced by TVTV and reviewed in PP #4. The most recent

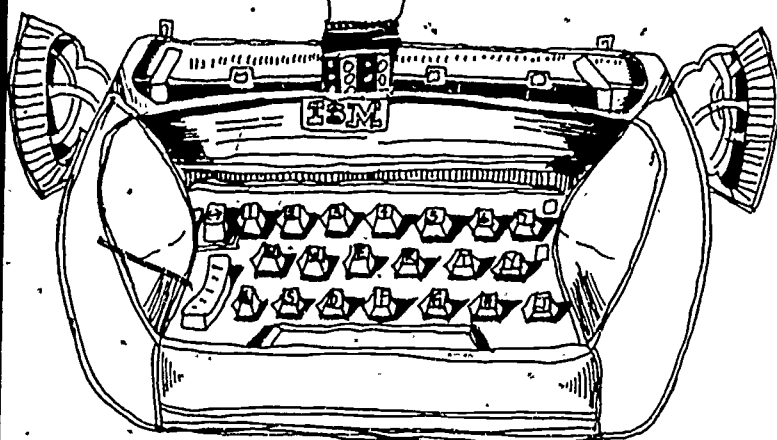
program on July 21st was "Seeds of the Sixties" (the 1960's as seen through the writings of Timothy Leary) a videotape by Peter Ziegler and T.J. McHose (see PP #3). Shown along with this was "Consumer Survival Kit: Over-the-Counter Drugs" produced by the Maryland Center For Public Broadcasting (reviewed in PP #4). Psychedelic culture and drugs drew a "respectable" crowd of about 35.

That was one of the things we learned: the topic does make a difference. We also learned that our audience has to have its video consciousness level raised a bit. We suspect, although we can't prove it, that "videotape" didn't mean as much to our potential viewers as, for example, "film" would have. If so, repeated exposure to the medium will help. Audience reaction has been favorable and there have even been some requests for information on where to rent or purchase certain tapes. We gladly referred inquirers to the producers.

We also learned that we needed more publicity. Although we had announced the showing in the Friends of SFPL's monthly newsletter, FREE, we are now designing flyers, featuring the graphic you see here, for all the branches and the Main for future programs.

If you are going to be in San Francisco when a showing is scheduled, stop by and take a look. We are getting a good collection of tapes and are happy to be able to let the public take a look at some of them. -pp-

* ..Print Reviews..



THE VIDEOPLAY REPORT, published twice monthly by C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. Edited by Ken Winslow. \$50/yr.

This newsletter is a gold mine of information. As its name implies, VP is concerned primarily with video playback equipment and video software, and their applications by various institutions and individuals. The format changed slightly recently and the lead item, titled "The Insider's View," usually occupies about four pages and focuses on current or past innovations or events. These range from comparative discussion of video-disc systems to spotlights on college courses via videocassette. The following two pages are devoted to short paragraphs concerning other developments (such as the beginning of a pay-tv-by-satellite operation). The last sections include video program sources, new programming announcements, reviews of software (which are lifted from and credited to other sources, such as Booklist), upcoming video events, and announcements from companies concerning new hardware, price revisions, personnel changes, etc.

The newsletter has a good format and lay-out, and is very easy to read. The writing is clear, concise, and the

content is current and relevant. It should be of special interest to public and school librarians, since more articles concerning school and library usage of the medium are appearing now that these institutions are really starting to get their feet wet in the medium. Highly recommended. -cs -

THE VIDEOTAPE BOOK, a basic guide to portable TV production for families, schools and neighborhoods, by Michael Murphey. Bantam: New York. pap. 1974. \$1.95.

It was too good to be true: a compact, cheap paperback on video that covered a broad range of information, including social uses and a "how-to" technical approach that wasn't too frightening to me, a non-techie video person. Well, I should have known better. As it turns out, the technical info may not scare me but it is out of date as well as inaccurate in some cases.

Recent developments in the video field, like the new portable color equipment are not mentioned, nor is 3/4". If your library has access to some old equipment such as the Sony 3650 editing deck, it might be helpful to you to know that it has certain idiosyncrasies, but Murphey doesn't tell you what to do about them, except to say that hopefully there will be better equipment in the future. Well, in video the future is now---the new better editing decks are available, but are not covered.

What is useful is his "video as a social communication tool" approach. Excerpts from people and groups who are into video plus Murphey's text combine to provide a comprehensible and encouraging invitation to laypeople to get involved in making their own video with 1/2" equipment. He also stresses the value of video over film---built-in-sound and instant replay---as well as its uniquely intimate character. I objected to the sexist language---all camera operators are not cameramen. An index would also have been helpful. Includes a bibliography, list of resource organizations, plus sample release and user contract forms. -lol-

IMAGE ENHANCER



Three years ago an enthusiastic Drexel University Library School student took the summer off from school and work and travelled (by way of Casper, WY to see their Video Reference Service) across the United States to San Francisco. The Bay Area Reference Center (BARC) was also on her schedule and it was during her tour of SFPL that she and I met. We had one thing in common--- video and cable in libraries---and we hit it off immediately. At that time she was working as a Research Assistant to B. Kenney, one of the most dynamic and vocal library/video visionaries of the early Seventies. B. had succeeded in inspiring her student and so during her "vacation" she searched out those things she had been hearing about in Philadelphia.

Lee Olivjer Lourea was the student and as you know is now living and thriving in San Francisco videoland as the Editor of the CVRP Patch Panel. In the brief two years she's been in "The City," this native Pennsylvanian (everyone in our office is a transplanted Easterner) has worked in a vocational school library, in SFPL's Science

Department, and as a researcher and auto repair specialist for the BARC she first saw as a visitor three years ago.

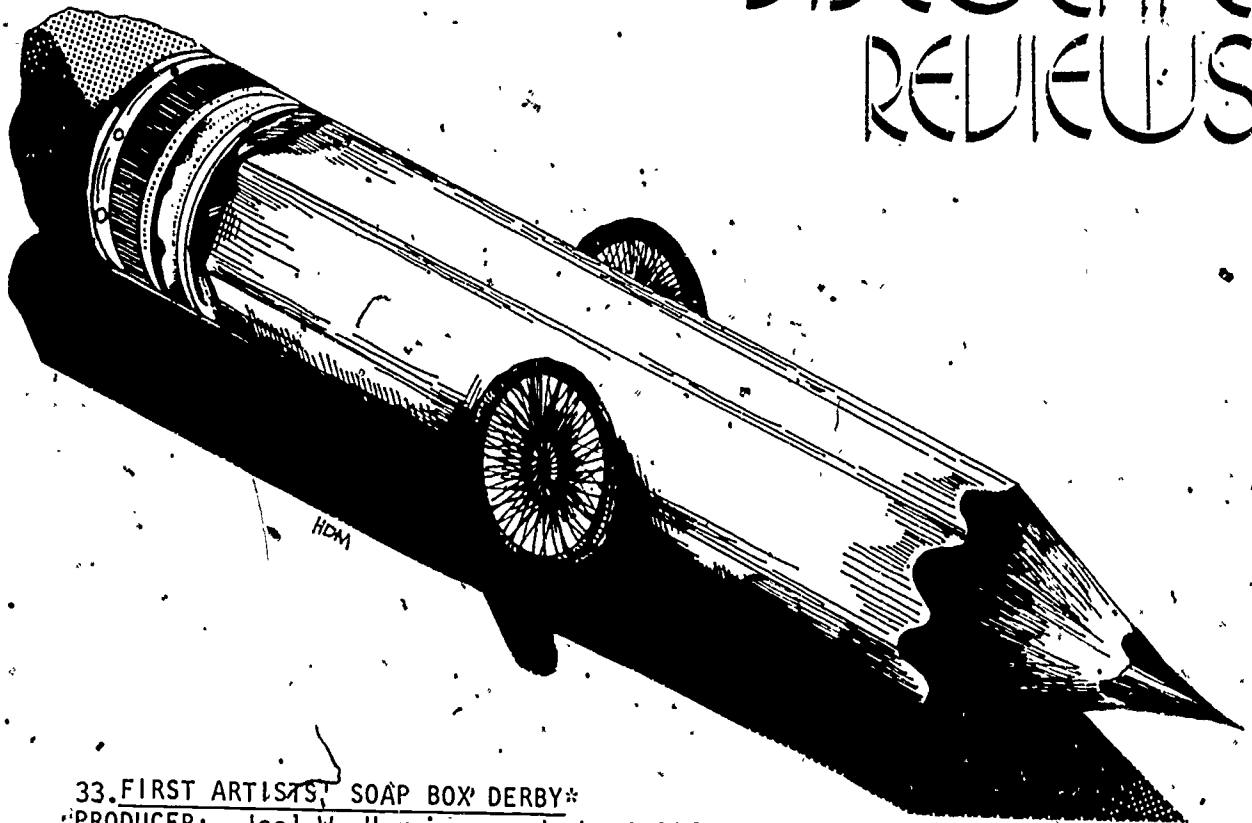
Her high-intensity energy and sparkling personality have not abated from her student daze. While still a student, Lee helped create and co-chaired the first American Library Association video group: the SRRT (Social Responsibilities Round Table). Video/Cable Task Force which planned the first video activities ever seen at an ALA Conference (anybody remember those days of sweat and chaos in Las Vegas, 1973?). Since then she has broadened (no sexist remark intended) her scope. She was Secretary of Bay Area SRRT for a year, and, as an avowed feminist involved in the formation of the new Women Library Workers, will soon undertake the editing of some of the videotapes from the ALA-New York, Women's Pre-conference in 1974.

You may have noted that the language of the Patch Panel is direct and determinedly non-sexist. That's Lee's doing. You can bet that any "he" or "his" in this publication refers to a person of the masculine gender and not to people in general. And chairman is verboten! She says her feminism is a result of a ten-year stint as an unhappy housewife back in Reading, PA: "I knew it wasn't me, but I didn't know what was. Now I do---I'm a librarian."

"Maybe it's because I came to it 'lately and gratefully' that I'm so happy to be a librarian, but it pains me to see so many librarians who think little of themselves and their profession. It seems to me that we have control over one of the major information systems in our society, and we don't seem to know it. Maybe it's because so many librarians don't think information is what libraries are all about. I do, and what's more I don't think it matters much whether the information is in print or media. There is a need for both, and we need to provide both. We're powerful people if we would only realize it and act on it. Information is power in our society."

You tell 'em, Lee! -re-

VIDEOTAPE REVIEWS



33. FIRST ARTISTS' SOAP BOX DERBY*

PRODUCER: Joel W. Hermann and the California Video Resource Project
DISTRIBUTED BY: Joel W. Hermann, 1060 Ashbury St. S.F., 94117; and/or, CVRP
(Contact Craig Schiller)

18mins COLOR ORIG: 1/2" 1975 TECHNICAL QUALITY: 9
SUGGESTED PRICE: \$175.00 (CA libraries: \$120.00) CVRP FORMAT: 3/4"

AUTHORIZED USES: Cablecasting; Interlibrary loan

INTEREST LEVEL: Adult; Young Adult

SUBJECT AREAS: Art; San Francisco---Artists

PURPOSE: To informally document the San Francisco Museum of Art's first soap box derby for local artists.

SUGGESTED LIBRARY PROGRAMMING: General entertainment. Programs showing work of local artists and art happenings.

REVIEW: Seventy-eight artists entered this soap box derby which was sponsored by the San Francisco Museum of Art. Integrated into this skillfully edited tape is footage of the awards presentations and examples of the trophies, all of which were made by Bay Area artists, as part of the event. Thirty-eight entries won awards such as "Best Engineered" and "Fastest-looking." The spirit of the crowd is well-captured as they watch this unique art happening. This tape has appeal at several levels (art, entertainment, Americana) and will have many uses. -pp-

Title (*denotes in CVRP collection)

Producer and address.

Time (in mins) Color B/W Original Format Technical Quality: 1(low)-10(high)

Suggested Price CVRP Format

Further details are presented in CVRP Patch Panel #1, p.18.

Videotape reviews are indexed in International Index to Multi-Media Information.

34. DOING TIME*

PRODUCER: Marin Community Video, 21A Corte Madera Avenue, Mill Valley, CA 94941 (415-383-3515)

50mins B&W ORIG: 1/2" 1975 TECHNICAL QUALITY: 7

SUGGESTED PRICE: \$100.00 CVRP FORMAT: 1/2"

AUTHORIZED USES: Cablecasting Rights; Interlibrary Loan

INTEREST LEVEL: Adult

SUBJECT AREAS: Crime and Criminals; Prisons

PURPOSE: To show different prison experiences and the inmates' reactions to them.

SUGGESTED LIBRARY PROGRAMMING: Programs featuring a speaker or panelists and other prison tapes. (See also ALTERNATIVES TO PRISON reviewed in this issue.)

REVIEW: This is another program in the six-part series on prisons, produced by Marin Community Video in conjunction with the Committee for Prisoner Humanity and Justice, San Rafael. Three ex-offenders (two males and one female) discuss prison conditions in general and their own particular problems in dealing with the situations they found while imprisoned. This tape provides an informative, thought-provoking look at the prison system and its many ills. -pp-

35. SEW-A-VISION SEWING SERIES*

PRODUCER: Video Systems Network, Inc., 12530 Beatrice St., Los Angeles 90066 (213-390-4039)

30mins COLOR ORIG: 1" 1974 TECHNICAL QUALITY: 9

SUGGESTED PRICE: \$150.00/tape CVRP FORMAT: 3/4"

AUTHORIZED USES: Cablecasting rights; Interlibrary Loan

INTEREST LEVEL: Adult; Young Adult

SUBJECT AREAS: Clothing and Dress; Sewing

PURPOSE: To provide individualized instruction on many facets of sewing, from basics through dressmaker design.

SUGGESTED LIBRARY PROGRAMMING: Individualized viewing in library. Cablecasting for home study.

REVIEW: The Project has purchased five tapes in this series: Lesson 1---Preview; Lesson 2---Preparing Fabrics; Lesson 3---Snipping, Marking, Tailor Basting; Lesson 4---Stay-Stitching and Darts; Lesson 5---Shoulder Seams and Neck Facing. These tapes are very helpful to both the beginning and advanced student, as each step is clearly demonstrated and the fine points are covered as well as the basics. Connie Warch, the instructor for the series, is very explicit in her teaching techniques. She also gives valuable informal hints which enrich the course. In the preview tape, Ms. Warch comes on a bit too enthusiastically at times, but is an excellent instructor. People would need to know something about sewing to use the tapes to their greatest advantage, but they are very well-done and should complement practical and book knowledge on the subject rather well. -nn-

36. RATTLING OUTSIDE/BANGING INSIDE and DANGLING POTS AND PANS*

PRODUCER: Joel Glassman, 208 Dorland Street, San Francisco, CA 94114 (415-431-2638)

30mins B&W ORIG: 1/2" 1974 TECHNICAL QUALITY: 8

SUGGESTED PRICE: \$117.00 CVRP FORMAT: 3/4"

AUTHORIZED USES: Cablecasting Rights; Interlibrary Loan

INTEREST LEVEL: Adult

SUBJECT AREA: Video Art

PURPOSE: To show ordinary objects in an extraordinary way.

SUGGESTED LIBRARY PROGRAMMING: Programs featuring video art.

REVIEW: Joel Glassman has a unique way of looking at objects and his own special techniques for capturing them on tape. His videotapes have been exhibited in Europe as well as in several American cities. In looking at the commonplace, he sees something completely new and easily translates his special vision to the video camera. The second segment on this tape DANGLING POTS and PANS is taken from VIDEO NOTEBOOKS 1973. The complete tape provides an insight into the special world of video art. -pp-

37. ADVENTURE OF THE REMOVED LIBRARY*

PRODUCER: Mike Sheafe

DISTRIBUTOR: Timberland Regional Library, 1006 Sleafer-Kinney S.E., Lacey, WA 98503

9 mins COLOR ORIG: 2" 1974 TECHNICAL QUALITY: 9

SUGGESTED PRICE: \$25.00 CVRP FORMAT: 3/4"

AUTHORIZED USES: Cablecasting; Interlibrary Loan; Re-duplication

INTEREST LEVEL: Young Adult; Elementary; Adult

SUBJECT AREA: Libraries

PURPOSE: To whet the appetite for libraries and books.

SUGGESTED LIBRARY PROGRAMMING: Programs showing library-produced tapes. Introduction to libraries for young people.

REVIEW: Puppets are used to tell the story of a woman who was accidentally shut up in a book and returned to the Timberland library. Sherlock Holmes and Dr. Watson solve the case and get in some good plugs for libraries and books along the way. Very amusing and cleverly executed, this tape provides a fun introduction to libraries. Winner of 1975 John Cotton Dana award. -pp-

38. ALTERNATIVES TO PRISON*

PRODUCER: Marin Community Video, 21A Corte Madera Avenue, Mill Valley, CA 94941 (415-383-3515)

52mins B&W ORIG: 1/2" 1975 TECHNICAL QUALITY: 7

SUGGESTED PRICE: \$100.00 CVRP FORMAT: 1/2"

AUTHORIZED USES: Cablecasting Rights; Interlibrary Loan

INTEREST LEVEL: Adult

SUBJECT AREAS: Crime and Criminals; Prisons

PURPOSE: To discuss viable alternatives to the existing prison system.

SUGGESTED LIBRARY PROGRAMMING: Series of programs featuring a speaker or panelist and other prison tapes. (See also "DOING TIME" reviewed in this issue).

REVIEW: A panel of three, each concerned in some way with justice for prisoners, discuss their solutions to the problems of the existing prison system. One panelist is with the Berkeley "Own Recognizance" Project; another is a member of the Committee for Prisoner Humanity and Justice, San Rafael; and the third is a social psychologist. They go into some detail about local courts, probation, sentencing, attitudes in the system as a whole, towards rich and poor, and the prevalence of racist feelings. A good discussion tape which is part of a six-part series. -pp-

39. WELL KEPT SECRETS REVEALED

DISTRIBUTION: Insight Exchange, Inc., P.O. Box 42584, San Francisco, CA 94101 (415-621-2713)

60mins B&W ORIG: 1/2" N.D. TECHNICAL QUALITY: 7

SUGGESTED PRICE: \$200.00 CVRP FORMAT: NONE

AUTHORIZED USES: Ask Distributor

INTEREST LEVEL: Adult; Specialized Audiences

SUBJECT AREAS: Feminism; Women---Social Change

PURPOSE: To show older women's experiences with, and reactions to, social change.

SUGGESTED LIBRARY PROGRAMMING: Women's programs with other feminist tapes and speakers. Programs for senior citizens. Programs on social change.

REVIEW: Seven women, all over 50, discuss "the vagina as a well-kept secret." They cover such formerly taboo topics as menstruation, menopause, hysterectomy and sex. This warm group, in free discussion, helps to raise the consciousness of the audience as well as that of the group itself. The tape has value, not only in a feminist program, but in programs on senior citizens in general, as it offers a fresh insight into their reactions to social change. The \$200.00 purchase price set by the distributors is rather high for a "talking heads" type of video format. Prices can be negotiated for community organizations and the tape is available for rental at \$45.00 a showing. -pp-

40. MARIN VIDEO MAGAZINE*

PRODUCER: Burt Arnowitz, 34 Shady Lane, Ross, CA (415-454-0464)

60mins B&W ORIG: 1/2" 1975 TECHNICAL QUALITY: 8

SUGGESTED PRICE: \$110.00 CVRP FORMAT: 1/2"

AUTHORIZED USES: Cablecasting Rights; Interlibrary Loan

INTEREST LEVEL: Adult

SUBJECT AREAS: Cable Programming; Entertainment

PURPOSE: To show what can be done on video for general audiences via cable television.

SUGGESTED LIBRARY PROGRAMMING: General entertainment program with explanation of original use of tape on cable as part of weekly series. Program showing uses of cable television.

REVIEW: This tape contains highlights from video shows done during the year as part of a weekly series on art, news, entertainment and information. It is a very good example of the kind of programming that is possible over a cable system, and is imaginative and highly entertaining. The segments on this tape represent individual programs which libraries might also want to buy. -pp-

41. DIMENSIONS OF BLACK*

DISTRIBUTOR: The Public Television Library, 475 L'Enfant Plaza, S.W.
Washington, D.C. 20024 (202-488-5000)

59mins COLOR ORIG: 2" N.D. TECHNICAL QUALITY: 9

SUGGESTED PRICE: \$150.00 CVRP FORMAT: 3/4"

AUTHORIZED USES: Ask Distributor

INTEREST LEVEL: Adult; Young Adult

SUBJECT AREAS: Art---African; Black Americans---Arts and Culture;
Dance---African; Music---Blues

PURPOSE: To show the relationship between Black America and Africa in the arts, and the varied cultural contributions of Blacks to America.

SUGGESTED LIBRARY PROGRAMMING: African/American cultural programs. Black History programs.

REVIEW: Produced by KPBS in San Diego, CA this tape is divided into segments on art, dance, and the blues. The influence of African art on Black American art is brought out, and the reflection of current social and political happenings in the works of Black American artists is shown. The segment on African dance is all too brief. The most outstanding sequence in the tape is devoted to the documentation of blues as an art form, and features a discussion and demonstration by Sonny Terry and Brownie McGee. This tape is well-produced technically and should have wide usage in a variety of library programs. -pp-

42. MASKS*

PRODUCER: Craig Schiller, 1060 Ashbury Street, San Francisco, CA
94117

8mins COLOR ORIG: 1/2" 1975 TECHNICAL QUALITY: 10

SUGGESTED PRICE: \$70.00 CVRP FORMAT: 3/4"

AUTHORIZED USES: Cablecasting; Interlibrary loan

INTEREST LEVEL: All ages

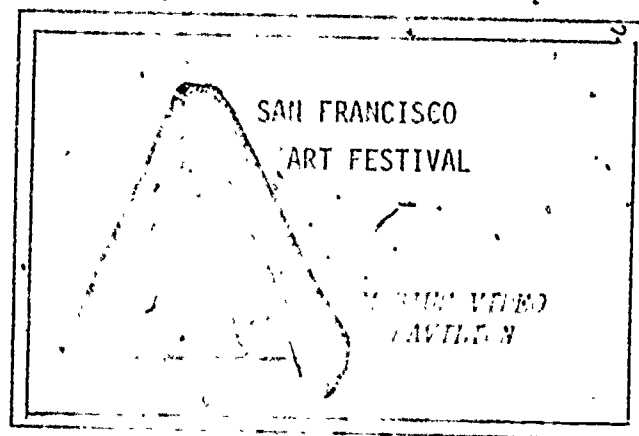
SUBJECT AREA: San Francisco---Artists; Video Art

PURPOSE: To demonstrate how works of sculpture could provide the source material for a work of video art.

SUGGESTED LIBRARY PROGRAMMING: General entertainment programs. Programs featuring video art. Programs showing works of local artists.

REVIEW: In this beautifully-realized abstract art tape, masks made by the San Francisco sculptor, Horace Washington, were shot with two black and white cameras. The images were then electronically edited and combined with "feedback" and with each other and colorized. This videotape is an edit of that process. The electronic music accompanying the tapes is a perfect background for the visuals. The final result is a tape of unusual beauty which provides a very satisfying aesthetic experience. -pp-

COME SEE VIDEOTAPES
AT THE



SEPTEMBER 24-28, 1975
CIVIC CENTER PLAZA, S.F.

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